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"I cannot remember when I have studied a canvas with greater satisfaction than this early effort of the Spaniard; and to my surprise it has a color subtlety that the canvases in Madrid, of his early period, lacked.

"The spirit of Velazquez is here — quiet, sincere, manly, convincing; a great lesson to a young generation that has been carried away only too much by the surface of things — handling, clever brushing, technique; things that only carry any lasting value when they come spontaneously, after a long and arduous accumulation of knowledge and information.

"As to the Boston Velazquez being a copy, I cannot see even a possibility of it. Having had much experience in copying, and having seen a great many remarkable copies, there is one thing that is always lacking to me in a reproduction: the spirit of the original. How can a man who is following line for line, tone for tone, doing the thing piecemeal, get that inner and all convincing quality, intrinsic value, that you find in the work of a master? And this Boston Velazquez possesses in a most marked degree this convincing quality, intrinsic value.

"I most heartily congratulate you on possessing a canvas, which, while not so brilliant as the 'Innocent X' in Rome, and many others of the latter period of the master's work, is an invaluable addition as an epoch-making work for the student and lover of the greatest of all portrait painters."

Charles A. Cummings.

The death of Charles A. Cummings, Trustee of the Museum since April 15, 1897, occurred on August 11. Mr. Cummings had been a member of the Committee on the Museum since the first year of his connection with the Board, and of the Committee on the Museum's School since its formation in 1901. In both the Museum and the School Mr. Cummings took an active interest. He was elected a member of the Permanent Committee of the School in 1887, serving as its chairman from 1895 to 1901, when he became a representative of the Trustees in its management. Inspired by a genuine love of art, he was most faithful in the performance of his duties as Trustee. By his will a large sum is bequeathed to the Museum to be held as a permanent fund, the income to be expended in the purchase of representations of the best architecture of all ages. This gift to develop the resources of the Museum in the direction of Mr. Cummings' own lifelong interests affords welcome evidence of his appreciation of the influence which it is the privilege of the Museum to exert in the promotion of all branches of the fine arts.

Recent Accessions to the Library.

Vitry, Paul and Brière, Gaston. Documents de Sculpture Française du Moyen-Âge. Paris, 1904.

Demiani, Hans. François Briot, Caspar Enderlein, und das Edeltzinn. Leipzig, 1897.

J. Pierpont Morgan. Catalogue of the Morgan Collection of Chinese porcelains. New York, 1904. (Gift of J. Pierpont Morgan.)

Richter, Jean Paul, & Taylor, A. Cameron. Golden Age of Classic Christian Art. London, 1904.

Curtius, Ernst & Adler, Friedrich, ed. Olympia; die Ergebnisse der von dem Deutschen Reich Veranstandeten Ausgrabung. Berlin, 1890-97.

Tajima, Shiichi. Masterpieces selected from the Kôrin School. Tokyo, 1903-04. vol. 1-2.

Ricketts, C. S. The Prado and its Masterpieces. London, 1903.

Robinson, Vincent Joseph. Eastern Carpets. London, 1882-93. Two series in one volume (Gift of Dr. D. W. Ross.)

Montelius, Oscar. La Civilisation Primitive en Italie. 1904. Part 2.

The School of the Museum.

Definite measures looking toward the foundation of a school of art in connection with the Museum were first taken within a month after the opening of the Museum in 1876, and were the result of a vote of the Trustees granting the use of certain basement rooms for such an undertaking. The school from that time remained an inmate of the Museum building; and after a quarter-century of useful life was in 1901 accepted and adopted by the Trustees as the School of the Museum. For the majority of the years of its existence, the expenses have exceeded the income. The surplus accumulated during the few years which more than paid their expenses, together with a reserve fund contributed by its friends, enabled it to continue its work. During the past few years it has benefited by the income of a bequest of \$100,000 from the late R. C. Billings, which has enabled the School to feel free of anxiety as far as running expenses go. The moving of the Museum and the consequent rehousing of the School will involve a much heavier outlay.

The number of scholars annually enrolled in the School is in the neighborhood of two hundred, coming from all parts of the Union; and their work has been favorably compared with the product of any of the schools in Paris. The corps of instructors is largely composed of former students of the School who had already become well known before returning to it as teachers.

The thirtieth year will begin on Monday, October 2, and will continue until the following June. Instruction is offered in drawing and painting, in modelling and in design, with